ERIC Document Resume	See Instruction Sheet	DATE OF RESUME	DATE RECEIVED

A. PUBLICATION DATA

1. ERIC NUMBER	2. ORIGINATOR CONTROL NO(S).	3. IDENTIFICATION NO.	DO NOT WRITE IN SPACE BELOW
ED002118	N.A.	N.A.	

4. AUTHOR(S): Colorado State Department of Education

5. TITLE OF DOCUMENT ABSTRACTED: Speech and Drama: A Guide for Secondary Schools in Colorado

6. PUBLICATION TITLE: N.A.

7. EDITOR(S): N.A.

8. PLACE OF ORIGIN: ORG. Colorado State Dept. of Education; ST. Denver, Colorado; CITY, STATE; TELE. EXT.; INST/LOC CODE

9. PUBLISHER OR SOURCE: Colorado State Department of Education, Denver, Colorado

10. VOL.	11. PAGES	12. MO./YR.	13. TOTAL PP.
N.A.	N.A.	Sept. 63	36

MICROFILM COPY AVAILABLE: YES ☒ NO ☐

COPYRIGHT GRANTED: YES ☐ NO ☒

COPYRIGHT RELEASE FILED: YES ☐ NO ☐

TYPE OF REPORT: PROPOSAL ☐ IN-PROGRESS ☐ FINAL ☒ FOLLOW-UP ☐

OTHER ERIC REFERENCES:

ERIC SATELLITE CODE

B. INDEXING DATA

14. SUBJECT AREA

15. TYPE OF ENDEAVOR: Curriculum Guide

16. INDEXING TERMS (6-12)

dramatic arts	communication	teacher training		
public speaking	speech therapy	Colorado		
speech	program planning	secondary education		
	audiovisual aids			

17. ABSTRACT (MAX. 250 WORDS)

Communication -- the processes of speaking, thinking,writing, reading, and listening -- represents a major part of the means and goals of the educational process. Courses in speech and dramatics should be basic to a student's program. The components of any good speech program include bodily action, discussion, debate, listening, oral interpretation, parliamentary procedure, public speaking, voice, and diction.

Radio and television should be emphasized so that the student can develop skills in presenting his ideas, in evaluating the ideas of others, in researching and organizing new material, and in understanding the basics of a total speech personality. Courses in dramatics develop the student as a critical viewer of drama; complement his work in such courses as history, literature, and psychology; stimulate his creative abilities and imagination; and build his self-confidence.

Included is a guide for programs at the high school level. A detailed outline is given including general and specific objectives, subject matter, procedures, activities, and a bibliography.

ERIC No.

18. SOURCE OF ABSTRACT

C. FUNDING DATA

19. SUPPORTING ORGANIZATION	20. DIVISION OR DEPT.	21. CONTRACT NO. / PROJECT NO.
	22. TOTAL COST OF PROJECT	
	23. DURATION OF PROJECT	U.S. Department of Health, Education, and Welfare Office of Education

ERIC Form 1

ED002118

SPEECH AND DRAMA

A GUIDE FOR SECONDARY SCHOOLS IN COLORADO

REPRINTED BY PERMISSION
U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE
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COLORADO STATE DEPARTMENT OF EDUCATION • DENVER • 1953

BYRON W. HANSFORD, Commissioner of Education

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SPEECH AND DRAMA

A
Guide
for
Secondary Schools
in
Colorado

Prepared
in cooperation with
the
Colorado Speech Association

Educational Materials Laboratory
Office of Education
JUL 1964
DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Colorado State Department of Education
Office of Instructional Services
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September 1963

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THE DINGERSON PRESS · DENVER

FOREWORD

Effective speech is one of the most important skills which must be acquired by citizens in a democracy. Proficiency in speech, and its companion elements of communications, will determine how well an individual can function in our dynamic society.

For these reasons, it is imperative that Colorado's public schools offer outstanding programs in speech. This guide, developed through several years of cooperative work by the Colorado Department of Education and the Colorado Speech Association, is intended to help the public schools enrich their speech and drama programs.

School administrators should find the guide useful in helping determine the place of speech and drama in the curriculum. The speech and drama teacher will find a digest of guidelines and practices to aid him in the classroom.

If use of this publication will assist young people in Colorado schools to achieve improved skills in communication, it will have fulfilled its purpose.

The Department is pleased to present this guide for use in the secondary schools and will welcome suggestions for improvement of future editions.

Byron W. Hansford
Commissioner

PREFACE

The English language possesses a unique place in the public school curriculum. A rich and challenging area of study in itself, it bears the added importance of providing the means by which all other subjects are studied. It is important that efficiency in the language arts be acquired by all students.

Skill in oral speech is a major component of achievement in English. The importance of skill in the spoken word as an educational goal is difficult to overestimate.

One implication of the central role of speech in the curriculum is that all teachers are to some degree speech teachers. Even though certain persons carry a special program responsibility for speech education, the skills of good speaking should be demonstrated by all teachers and the principles of speech education known to them. The Department of Education and the Colorado Speech Association urge serious consideration by all teachers of the principles contained in this guide.

Every effort was made for this guide to present modern concepts on current practice. Many persons representing both public schools and institutions of higher education contributed their thinking and prepared portions of the manuscript. A preliminary draft was sent to a number of schools for study, use, and critical reaction. Thus, the final draft incorporates not only the best thinking of the original writers and editors but also the insights of some of those who will use it.

Speech and allied activities are taught in many ways and at various places and levels in the curriculum. Only a minority of schools offer speech as a separate subject; typically it is taught as a

part of a class in English. Further, it is usually elective when scheduled separately, while often required when made a part of another course.

The varied appearances, then, of speech in the public school program complicate the development of a guide for teachers. Every effort has been put forth to make the present publication helpful in a wide variety of situations. Primarily, the guide is intended for use as a course of study for one or two semesters of work in speech, since it is the position of the Department that if speech is to be taught as well as it can be, it should be taught as a separate course. However, the contents are divided into separate units which can be used in many different sequences or can be taught separately.

The number of persons who have aided in the development of this guide is too great to permit listing them all. Special contributions in the form of written material, editing, ideas, and suggestions were received from the persons listed below, whose generous efforts and hours of service are gratefully acknowledged.

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Introduction

The ability to communicate is of the utmost importance to every individual in our increasingly complex society. Education in any form would be impossible without the ability to use communication's five component parts: *thinking, speaking, writing, reading,* and *listening.*

Many students and teachers, unfortunately, still think of speech as merely a *talent area* rather than a separate discipline that is fundamental to all human relationships. Communication is a sharing process and the cement which holds our society together.

Just as it is difficult to extract one segment, speech, from consideration of the total communication process, it is equally difficult to isolate one kind of speech activity, say Voice and Diction, to the exclusion of others. For example, a separate unit in Public Speaking really cannot be taught without concurrent work in Bodily Action, Listening, and Voice and Diction. Since this interdependency of the aspects of communication should be emphasized, readers are urged to consider this Guide as integrated and mutually supportive parts of a whole rather than as a group of separate or isolated units.

Basic Concepts

What kinds of speech activities should be included, how much detail, and how much prior knowledge on the part of the reader should be assumed—were some of the questions continually facing the many people who contributed to this Guide. Because the answers to these questions are apt to vary from teacher to teacher and because it was decided that the principal user of a course of study such as this would usually be the new or beginning teacher, the material included here is based on the following assumptions:

1. It is best suited for a high school speech *class* (preferably of not more than 20 students) that meets regularly. This, of course, does not preclude using some or all of the material under less than these optimum conditions. Perhaps some of the units, for example, may be incorporated into or be taught in conjunction with units in Oral English, English, Social Studies, etc. The authors of this Guide, however, strongly recommend consideration of this material for use as a separate speech class so that the units will not have to be taught superficially.
2. It contains *suggested* subject matter, procedures and activities and is not meant to be followed literally or exactly, but rather to provide starting-point ideas which the teacher may adapt.
3. More material is included than is usually covered in the average secondary school speech program on the theory that it is easier for the beginning teacher to select and adapt than to supplement. Wherever time permits, however, supplementation and further development are highly desirable.
4. One of the best ways to supplement class work in speech is through student participation in co-curricular and interscholastic speech activities. These festivals and tournaments, along with subject matter and procedure workshops and clinics for both students and teachers not only provide motivation to improve, they also serve as a very effective laboratory where theory discussed in the classroom is put into practice. This is obviously of vital importance in the fields of speech and dramatics. For further information on opportunities for co-curricular activities available in Colorado, contact your nearest university or college or the following organizations: *Colorado State Speech League,* (at the University of Colorado), Boulder, Colorado; *High School Activities Association* (11351 Montview Blvd., Aurora); *National Forensic League* (c/o Albert James, Longmont High School); and *National Thespian Society* (c/o Homer Paris, Colorado Springs Wasson High School).
5. It is not the purpose of this Guide to explore or explain the development or use of language. It is important, however, for the speech teacher to recognize how the intra-

personal communication process is related to stimulus and response and to understand how language in the child develops. Moreover, the use of language should be explained as not just a means for exchanging ideas with others but also as the vehicle for the formulation of thought and concept within the individual.

6. This Guide recognizes that attaining mastery of the knowledge and skills required for effective communication is a lifelong process. The material here, therefore, is concerned primarily with education about the basic principles and is aimed at *improvement* rather than mastery.
7. Every beginning, as well as experienced, teacher of speech should be constantly aware of the fact that individual differences exist among the students they teach. These individual differences may stem from such sources as varying ability, bilingual difficulties, or psychological or environmental factors. If the curriculum does not provide for homogeneous grouping, some provisions for grouping should be made within the individual speech classes.

The individual can benefit greatly from most of the suggested activities listed in each unit of this Guide. These benefits can be achieved only, however, if the instructor is aware that the student must be allowed to progress in these activities at his own rate. Teachers should not have as their goal making professional speakers of all students, but to provide many experiences in everyday types of communication for the average and below average as well as the outstanding student. Such activities as telephoning, explaining, conversation, making introductions, speaking in a meeting, giving directions, and class recitations can be profitably included in the teaching of communication. As the speech instructor gains proficiency through experience, he or she will be able to provide for activities through which *all* students may gain a more thorough understanding of the art of oral communication.

Emphasis and Sequence

The units into which this study is divided are listed alphabetically for simplified reference but not with the intention that they be pursued in this order. Although the authors consider all units to be important and necessary parts of an adequate secondary speech course, they recognize that not all units are of the same importance and that the amount of time and emphasis placed on the individual units will vary widely. If the teacher's speech background is not sufficient or if time does not permit adequate teaching of all units, it will be necessary for the teachers and administrators to decide which units to omit or modify.

Where to put the major emphases will, of course, be a decision ultimately up to the teacher and administrator in accordance with local problems and preference. The members of the final editing committee recommend the following semester plans as offering the ideal emphasis and sequence:

FIRST SEMESTER

1. Unit on *Listening.*
2. Unit on *Public Speaking* with concurrent work on *Bodily Action and Voice and Diction.*
3. Unit on *Oral Interpretation.*
4. Unit on *Discussion.*

SECOND SEMESTER

1. Advanced work on all six sections covered in the first semester.
2. Unit on *Debate.*
3. Unit on *Parliamentary Procedure.*
4. Unit on *Radio and Television.*

Bibliography

Although there are many good speech texts for students and reference works for teachers, the authors decided that an expanded bibliography would be of little help to the beginning teacher. For this reason, there is no attempt to list all the applicable materials; instead, the references listed at the end of each unit represent those that are considered the most helpful for use with that unit. No one book seems to incorporate the best material in all areas, but by comparing the lists at the end of each unit, the reader will be able to choose those texts which seem best suited to his needs. The complete bibliography at the end of the study contains all the references recommended, with an asterisk identifying those books which comprise a basic library for every speech and/or drama teacher. In light of the difficulty of selecting a few books from the many available, omission of any work from the list is, of course, not in any sense to be construed as criticism.

Speech Therapy

A unit on speech correction for the classroom teacher included in earlier drafts of this Guide has been omitted from the final version because (1) most speech problems requiring therapy or rehabilitation are apparent at the elementary school level and should be treated at that time; (2) should such problems exist at the secondary school level, there is little that the speech teacher can do beyond referring the student to speech clinics or qualified therapists;

and (3) attempts at diagnosis or treatment by other than trained specialists can easily result in more harm than good. Speech teachers at any level are therefore urged to refer all but minor problems to trained therapists.

The Appendix includes a brief discussion of the kinds of minor problems which can be handled in groups by speech teachers not trained in therapy.

Teacher Preparation

Evaluation and constructive criticism of student performance by the speech teacher are often the key to a successful and educationally sound program. The preparation of speech teachers is therefore of prime importance and it goes without saying that the better qualified the teacher, the better instructed will be the student. This is particularly true in the fields of speech and dramatics where, for example, preparation in public address does not prepare one to teach dramatics. Although typical accreditation standards are currently lower, the authors would like to call attention to the resolution adopted by the Legislative Assembly of the Western Speech Association in convention in 1957, recommending that all speech arts courses preferably should be taught by instructors with a college major in speech arts, but that at a minimum such instructors should have had at least 15 semester units of college work in speech arts.

Reactions and Criticism Requested

Although this Guide has been a long time in the making and is the product of many minds and many hours, it is only a beginning. Recognizing that no project of this type will ever be considered entirely acceptable by everyone, the Department of Education offers this Guide as a first step in the production of a much-needed tool. Next will come the tests of time and use and the inevitable revisions and improvements.

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Part I — Speech

*Bodily Action**

I. Introduction

Early in his speech training, the student of speech should learn of the importance of all types of non-verbal communication and that the whole body responds to and is an essential part of every speaking situation. He should be taught that there are general principles of visible action, that there are reasons for control or mastery of the whole body and that bodily action includes posture, movement, facial expression, and gesture.

Over and above the importance of physical poise and communicative bodily action to the speaking situation, the student should also be made aware of how non-verbal communication contributes to his personality and his acceptance as a person.

II. Objectives

A. General:

1. To teach the function of bodily action in communication
   a. As it conveys and reinforces meaning;
   b. As it rids the speaker of inhibitions.
2. To teach the student to be aware of audience reaction and how it influences the speaker.

B. Specific:

1. To teach the basic principles of bodily action and control—animation, coordination, power, seeming naturalness and appropriateness—through observation and analysis.
2. To develop understanding of the reasons for control or mastery of the whole body for voice control, efficient thinking and visible speech signals which gain the desired empathic reaction of the audience — whether large numbers or a single person.
3. To offer opportunities to practice effective posture, movement and gesture.

III. Suggested Subject Matter, Procedures and Activities

A. Action not only helps thinking and supports meaning but also helps rid the speaker of inhibitions and stage fright.
   1. Discuss the use of the whole body including brain, nerves, glands and muscles. Use charts where available.
   2. Assign a demonstration speech and illustrate how pent-up nervous energy can be productively used to advantage rather than become visible signs of stage fright.
   3. Have the students observe people at school, at home, on the street or at a public gathering to see how they react physically to the bodily action (silent level communication) they see and to the words (oral level communication) they hear, and to the meanings which they interpret from those words and actions.

B. Create conditions for actual physical response rather than attempt to describe responses.
   1. Posture
      a. Have the student assume the posture typical for specific activities such as shooting a free throw in basketball, calling to a friend who is across

*Reminder: This unit should be taught in conjunction with others. See page v of the Introduction.

the street, or greeting a guest.

b. Have the student assume the posture for such common expressions as "I beg your pardon," "Excuse me, please," and "Come right in."

2. Movement
   a. Discuss ideas and/or expressions the meanings of which are implemented by a step forward or a step to the side.
   b. Drawing from the students' observations, discuss how the amount of movement depends on the speaker's personality, what he is speaking about and where he is speaking.
3. Walking and sitting
   a. Discuss the effect of rising and sitting and the aspects which make the student's appearance more appealing and effective.
   b. Present individual examples of correct posture before an audience and some illustrations of the kinds of platform behavior which distract.
4. Gestures
   a. Define and discuss the kinds of gestures and the purposes they serve.
   b. Point out the frequency with which the head and face are used to make meanings clear, to reinforce meanings and to emphasize points.
   c. Have the students use head and face to express such reactions as "Certainly," "Well?" "No, I won't!" and "Listen!"
   d. Discuss the use of the hands as part of a whole body response, and as used to convey meaning.
5. Pantomime
   a. Have the student select a chapter from a favorite book and concentrate on the action and reaction of one character in the story, showing the audience through pantomime what the character is thinking and doing.
   b. Have the students pantomime with entrance and exit:
      (1) Carrying a handful of ice cubes.
      (2) Walking against a strong wind.
      (3) Walking across a newly waxed floor.
   c. Have the students pantomime a "short short story" with appropriate gestures, facial and bodily expression.
      (1) Pretending to steal something from the teacher's desk.
      (2) A naughty boy in class, showing by his reaction when something is said to him.
      (3) A girl looking for something in her purse and finding things she forgot she had.

C. Audience empathic response
   1. Have a student eat a section of a lemon before the class, then discuss the effect of his bodily action on the audience, the effect of their response on him and the performer's adjustment to the audience response.
   2. Plan a pantomimed speech in which the speaker gestures too frequently, with too much vigor, or too broadly. Discuss the audience's discomfort.
   3. Compare the same speech with and without gestures. Discuss effectiveness and audience response.

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* * * *

Discussion

I. Introduction

Group discussion, formal or informal, is a method or process of sharing background experiences and solving group problems. To become an effective member of our democratic society, an individual needs to understand the role of discussion and learn to be both a capable discussant and a discussion leader. Included within this unit are the various types of discussion which may be used as form or procedure in developing the objectives. Debate is considered a natural outgrowth of discussion and the two activities have several elements in common (such as the uses of evidence and reasoning) which should be stressed as much as the differences.

II. Objectives

A. General:

1. To develop understanding of the role of the individual as a part of a small group, in exchanging ideas or solving problems.
2. To gain understanding of how discussion, when used properly, becomes a vehicle or tool of communication.
3. To develop awareness that discussions of the informal type take place almost daily throughout a person's life.

B. Specific:

To develop the students' abilities to:

1. Do analytical research and reflective thinking, making use of problem-solving techniques.
2. Express ideas within the give-and-take of a group atmosphere.
3. Listen critically.
4. Understand, accept, and cope with individual differences.
5. Modify attitudes and ideas for group action and welfare.
6. Express oneself on a controversial issue in formalized argumentation.

III. Suggested Subject Matter, Procedures and Activities

A. Discussion

During a discussion, the discussant must among other things:

1. Express ideas which he understands in a way to make them meaningful to the other discussants and, where applicable, the audience.
2. Keep these ideas related to the subject so that the discussion will move forward.
3. Learn to listen critically and weigh contributions made by colleagues.
4. Learn to understand individual differences and project both his and the group's thinking toward impersonal goals.

Constructive criticism by other class members helps to promote progress and develop understanding of both discussion content and process. It will be best from an educational standpoint if the following suggested topics and ideas evolve naturally from critiques of actual class demonstration discussions rather than as initiated by the teacher.

1. Definition of Form

   Discussion may take many forms from informal conversation to very formalized situations. Many of these forms overlap but it is desirable to understand the purpose of each through example, definition and class discussion:

   a. Public or formal forms

      The *panel discussion* is one in which

      (1) A small group of people consider a topic freely among themselves in front of an audience.

      (2) The *symposium discussion* is an exchange of ideas among several participants to a larger audience, in the nature of prepared formal talks made by each participant on some phase of the general topic.

      (3) A public discussion becomes a *forum* when the audience is given an opportunity to take part. Usually a moderator is on

the platform to handle questions and statements made from the audience.

b. Informal patterns of group discussion (without an audience)
   (1) *Casual meetings* occur when there are no time or situation limitations.
   (2) *Learning or information discussions* take place in classrooms and such study groups as found in the Great Books program. Learning more about facts and ideas is their primary purpose.
   (3) *Business or committee meetings* differ in their formats according to the size and composition of the group, the problem or agenda to be discussed and the type of leadership exerted. The larger the group the more formal the leadership—such as imposed by parliamentary procedure—will need to be.

2. Types of Leadership and Leadership Functions
   Students of discussion need to understand the principles of leadership (as distinguished from *a leader* or *a person*) and the influence that a style of leadership has upon the morale and effectiveness of the group. Discuss the meaning and influence of the following leadership styles:
   a. Authoritarian
   b. Democratic
   c. Laissez-faire
   d. Shared leadership

   Discuss the relative need and importance of the following leadership functions:
   a. Introduce participants, state, define, and limit the problem.
   b. Encourage participation. Use friendliness and informality. Usually address questions to the group, but at times question a particular member.
   c. Encourage reflective thinking. Ask questions which call for information, evidence, and reasoning. Where ideas are ambiguous or difficult to understand, request illustrations or examples.
   d. Discover areas of agreement and difference and see that a balance of opinion is present.
   e. Keep the discussion alive. The discussion must move. It must deal with ideas in some sensible order. The outline given for the logical pattern of discussion will suggest steps which might be followed.
   f. Give summaries to maintain logical progression in discussion.
   g. Follow the outline as closely as feasible, but not to the extent of stifling the discussion simply because it takes place out of order. A certain amount of freedom is vital to a successful discussion.

3. Discussion Topics
   Discussion takes place on almost any topic but may become a better or more complete communication process if students understand the criteria used to define and limit topics. Discuss the need for definition of terms and limitation of such topics as:
   a. Those that may arise from or are a part of conversation.
   b. Local, national or international topics.

4. Group Responsibilities
   A discussion group, if it works as a unit, can produce a better product or result or reach a more effective solution to a problem than an individual working alone. Discuss the responsibilities of:
   a. The individual discussant.
   b. The discussion leader.
   c. The individual discussant in a shared leadership discussion.

5 Preparation
   Good group discussion depends upon the preparedness of its individuals. Discuss the need for:
   a. Adequate research before the discussion takes place.
   b. Documented, authoritative evidence which can be referred to during the discussion.
   c. The ability to assess the value of evidence.

6. Discussion Outline
   As in any productive communication, an outline is an effective means of organizing material and assuring progress. Discuss the importance of the outline as:
   a. A part of the over-all presentation.

b. An aid to the individual's research and thought pattern.
c. An aid in noting and recording group progress.
d. An aid in defining and limiting the problem.

7. Reasoning
Discuss the ability and the importance of reasoning from ideas and evidence:
a. Analyze the inductive, deductive and causal relationship methods of reasoning. (See Thinking and Reasoning section of Appendix.)
b. Have the students bring examples to class.
c. Discuss the shortened, informal versions of these forms that are used in everyday life.

8. Practical Experience
a. Provide the students with an opportunity to take part in and observe the various discussion forms.
b. Divide the students into groups of five or six each to present a discussion for the class, using a variety of forms and topics.
c. Some of the groups may be interested in trying role-playing situations to present either good or bad discussion techniques (or a combination). Distribute simple roles to volunteer students who will depict people in the following situations:
(1) A disciplinary problem discussed by the principal, a teacher and two students accused of rule infractions.
(2) A juvenile delinquency problem as discussed by the mayor, a parent, a clergyman, a businessman, and a teacher.
Students may like to try devising their own role-playing activities.

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Debate

I. Introduction

Debate is formalized argumentation. In debate, two teams have agreed to disagree. The purpose for teaching high school students debate is to help them learn the techniques of argumentation, rather than solely to win an argument or convince an audience. Students are called upon to define a problem, prove that it really is a problem, and work out and be able to defend a solution.

Students should be encouraged to defend or debate both sides of a proposition as a part of learning the techniques of argumentation. Debate in its various styles and forms can be used as a stimulus for mental gymnastics, and as an impetus to learn how to analyze and think critically. Debate for the more able and ambitious speech student requires much time and effort in order fully to develop the student's ability. Students who have cultivated the ability to debate will seek competition. The opportunity should be provided and may be found in locally sponsored meets and through the activities of the Colorado State Speech League and/or the National Forensic League.

Debate is coming back into focus as a means of persuading people. Modern methods of mass communication, such as the newspapers, radio, and television utilize the pro's and con's of the debate format. Many recent political campaigns have seen debates between candidates in order

to highlight critical issues. It is an excellent tool for social studies and government classes.

II. Objectives

A. General:

1. To gain understanding of how debate, when used properly, becomes a vehicle or tool of communication.
2. To develop the ability to use the techniques of argumentation.

B. Specific:

To develop the student's ability to:

1. Do rational thinking as a part of intra-personal communication.
2. Understand and use the methods of reasoning.
3. Understand and use logic.
4. Understand the ethics of and be ethical in all aspects of debating.
5. Use evidence.
6. Express himself on a controversial issue in a formalized argument.
7. Work with a colleague as a team.
8. Appreciate and exemplify good sportsmanship.

III. Suggested Subject Matter, Procedures and Activities

A. Differentiate between discussion and debate forms and presentation by discussing:
   1. Cooperative group thinking on the one hand, and advocacy on the other.
   2. Argumentation as it seeks to convince through reasoning and by the use of evidence.
   3. Persuasion as it is used effectively and ethically.
   4. Continued development of the ability to define a problem and work out a solution.

B. Discuss the uses of debate:
   Debate can be both a communicative and a learning process. There is a close connection between debate and the persuasive speech as discussed elsewhere in the Guide.
   1. Intra-personal communication:
      a. Decisions as they affect one's self, such as, "What tie or dress should I wear?"
      b. Decisions as they affect others, such as personal integrity.
   2. Informal inter-personal communication situations:
      a. Defending a belief of right or wrong within the peer group.
      b. Convincing your father that you should use the family car.
      c. Persuading the principal that you are not guilty as accused.
      d. Convincing an employer that he really needs your services.
      e. Deciding how to vote after listening to the candidates and their platforms.
      f. Convincing your friends or family that your decision is accurate.

C. Define debate process:
   1. Choosing the proposition
      a. Of importance, interest, timeliness, universality.
      b. Available sources of information—evidence.
      c. Is it debatable?
   2. Wording of proposition
      a. Meaning.
      b. Advocacy of change.
      c. Burden of proof to affirmative.
      d. Formal proposition.
   3. Defining the issues.
   4. Solution of problem—plan.
   5. The debate brief.
   6. The debate case.

D. Analyze the conventional debate format

   The following format is suggested as a means to help beginning debaters come to immediate grips with the issues of the debate proposition. Students need to recognize, of course, that this is a basic format only and that modifications and refinements are not only possible but also desirable, as students become more advanced.

   Constructive speeches — eight to ten minutes.

   1. First affirmative:
      a. Definition of terms and restatement of the proposition.
      b. History of question: reasons for present problem and need for immediate solution.
      c. Presentation of affirmative case.
      d. Need for change.
   2. First negative:
      a. Agreement and acceptance of proposition.
      b. Refutation of need for change.
      c. Presentation of negative case

—in one of the following forms:
(1) Pure refutation.
(2) Defense of *status quo*.
(3) Adjustment or repair of present situation.
(4) Counter-proposition.

3. Second affirmative:
   a. Re-establish affirmative case.
   b. Refute negative case.
   c. Present plan: solution of problem.
4. Second negative:
   a. Refute affirmative case.
   b. Re-establish negative case.
   c. Refute plan.

Rebuttal speeches — four or five minutes.

1. First negative:
   a. Conclude refutation of affirmative case.
   b. Conclude negative case.
   c. Conclude refutation of plan.
2. First affirmative:
   a. Conclude affirmative case.
   b. Conclude refutation of negative case.
   c. Re-establish the plan.
3. Second negative:
   a. Conclude refutation of affirmative case and plan.
   b. Conclude negative case.
4. Second affirmative:
   a. Conclude refutation of negative case.
   b. Conclude affirmative case and plan.

E. Examine and try other styles or types of debate.

1. Cross-examination.
   In addition to constructive and rebuttal speeches (and sometimes instead of), opposing speakers question each other about specific ideas, issues and evidence.
2. Oregon.
   The debate is divided into three parts, constructive speeches, questioning period and summaries. This is usually done by three speakers on each team, each speaker being responsible for a part.
3. Direct-clash.
   After the first affirmative defines the terms, explains the affirmative proposal and the issues in the debate, the first negative then replies, pointing out the issues accepted for a clash and those he admits. The debate must then be restricted to those issues upon which there is acknowledged disagreement.
4. Heckling.
   During the four constructive speeches, the debaters are questioned by members of the audience as well as by opponents.

IV. Bibliography

1. Aly, Bower, ed., NUEA Discussion/Debate Handbook, published annually on the national topic in cooperation with the Colorado State Speech League.
2. Buys, William E., Jack Murphy and Bruce Kendall, *Discussion and Debate: A Textbook for High School Students*, published annually on the national topic by National Debate Research Co., Box 1161, Chicago 90, Illinois.
3. Gulley, Halbert E., *Essentials of Discussion and Debate*, Henry Holt and Co., New York, 1955.
4. Hedde, Wilhelmina G., William N. Brigance, and Victor M. Powell, *The New American Speech*, J. B. Lippincott Co., Philadelphia, 1963, rev. ed.
5. Shepard, David W. and Paul H. Cashman, *Handbook for Beginning Debaters*, Pub. No. 193, Ball State Teachers College, Muncie, Indiana, 1961.

Note: In addition to the NUEA Discussion/Debate Handbook listed above, there are others such as those published by J. Weston Walch, 1145 Congress Street, Portland, Maine, and the National Debate Research Co. of Chicago. Consult local libraries and general speech bibliographies for details.

Films:

"Resolved," Bureau of Audio Visual Instruction, University of Colorado, Boulder, Colorado.

Series of Language Films, Coronet Instructional Films, 207 E. 37th Street, New York 16, N.Y.

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*Listening**

I. Introduction

Listening is an active process during which the listener concentrates on the ideas or sounds presented. He must first have a need or desire to listen, then minimize internal and external distractions. In addition to hearing sounds, the listener should recognize the ideas presented, evaluate them, coordinate them with ideas which he has already developed and remember them. He will not only hear the sound of the words but be influenced by the observations he makes. If the listener is to have a gainful experience he must devote all his energy to listening. Only then does his reaction feed back to the speaker, thus completing the circle of communication between speaker and listener.

This suggested outline has one purpose—to focus attention on the important function of creative listening. Whether or not it is used as a specific teaching unit, *experience and training in better listening should be inculcated in all work in oral communication.*

II. Objectives

A. General:

1. To develop an understanding of the process of critical listening as it becomes a part of the total communication process.
2. To demonstrate that *listening*, which involves the mind, is far more difficult than *hearing*, which uses only the ears.
3. To develop a feeling of responsibility to listen to others, to obtain facts and impressions and thereby be better informed and be able to render a more valid opinion.

B. Specific:

1. To stimulate the student to recognize the need and the values of good creative listening.
2. To develop good listening habits and the ability to be a critical listener.
3. To study the values of listening and the way one listens:
   a. for entertainment.
   b. for information.
   c. for inspiration.
   d. to learn of danger.

*Reminder: This unit should be taught in conjunction with others. See page v of the Introduction.

III. Suggested Subject Matter, Procedures and Activities

A. Help the class establish the habit of readiness to listen and to understand the difference between hearing and listening.

B. Plan activities for in and out of class that will help the student understand the benefits of attitudes and habits of good listening.
   1. Actual analysis of what is heard:
      a. Have the students listen to a speech, a report, an entertainment event and evaluate each activity on a chart prepared for the purpose.
      b. Then have them compare results with classmates.
   2. Evaluation of individual listening habits.
   3. Change attitude toward listening:
      a. Show the students what is missed by not listening efficiently.
      b. Discuss physical and mental factors involved.
      c. Decide on and carry out a course of action both as individuals and as a class.

C. Plan activities which will cause the students to recognize types of listening and have them experiment with each.
   1. Listening for information.
   2. Listening for pleasure.
   3. Listening to form opinions or choose a course of action.

D. Help the students evaluate what they listen to.
   1. Discuss and by example show some of the common tricks and fallacies of propagandists which it is essential for the listener to know.
   2. Plan activities and discussions to show what bias is and the reasons for it.
   3. Have the students prepare critical analyses of the entertainment features to which they listen so that they become more discerning in choosing what they listen to for pleasure.

E. Plan an experience with a speaker or tape recording, repeating the same speech and instructing the students

to listen for different elements each time. For example:

1. Listen for the main ideas.
2. Listen for the use of language.
3. Listen for literary allusions, constructions.
4. Listen for implications, inferences not necessarily stated.

F. Have the students devise their own listening test.

IV. Bibliography

1. Elson, E. F. and Alberta Peck, *The Art of Speaking*, Ginn and Co., Boston, 1957, rev. ed.
2. Hedde, Wilhelmina G., William N. Brigance, and Victor M. Powell, *The New American Speech*, J. B. Lippincott Co., Philadelphia, 1963, rev. ed.
3. Johnson, Wendell, *Your Most Enchanted Listener*, Harper & Bros., New York, 1956.
4. Nichols, Ralph G. and Leonard A. Stevens, *Are You Listening?* McGraw-Hill, New York, 1957.
5. Robinson, Karl F., *Teaching Speech in the Secondary School*, Longmans, Green and Co., New York, 1963, 3rd ed.
6. Weaver, Andrew T., Gladys L. Borchers, and Donald K. Smith, *Speaking and Listening*, Prentice-Hall, Inc., Englewood Cliffs, N. J., 1956.
7. Weaver, Andrew T., Gladys L. Borchers, and Donald K. Smith, *Teaching of Speech*, Prentice-Hall, Inc., Englewood Cliffs, N. J., 1952.

Note:

The STEP (Sequential Tests of Educational Progress) listening tests are available from Cooperative Test Division, Educational Testing Service, Los Angeles 27, California. Check with your Guidance Department for others.

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Oral Interpretation

I. Introduction

Oral interpretation is the process whereby a reader interprets and translates the meaning of the written word for an audience. He must first thoroughly understand the selection as intended by the author, then project the meaning to the audience by the use of voice and suggested action. The reader's purpose is not to exhibit his own talents, but to communicate what the author meant. To this, the reader adds enrichment from his own personality and his own appreciation of the selection.

II. Objectives

1. To develop the ability to give written materials meaning through oral presentation.
2. To teach effective use of vocal expression and bodily movement.
3. To develop appreciation for good literature.
4. To encourage character and personality growth through the understanding of interpreted characters and situations.

III. Suggested Subject Matter, Procedures and Activities

A. Definition and Purpose

For this unit it may be necessary to stimulate interest in the art of oral interpretation. Understanding of what is intended and expected might include:

1. A discussion of the nature and use of oral interpretation.
2. An opportunity to hear several good readers, live, or on record or tape.
3. Demonstration and discussion of the differences between solo acting, broad or stylized gestures, and restricted gestures.

Students at this point should be informed that differing philosophies are advocated by different institutions and organizations and that one is not necessarily "right" and the others "wrong." The extreme differences become important only when students take part in the various inter-scholastic competitions which may be judged by varying criteria.

B. Material for Interpretation

It is important to guide the student to interpretive material that is suitable both for him and the situation. This may be accomplished by:

1. Encouraging extensive reading of:
   a. Essays and articles.
   b. Prose fiction and non-fiction.
   c. Poetry.
   d. Plays.
2. Having the students begin by reading favorite selections to the class and explaining why they chose them.

C. Analysis of Material
The next step is to have the students learn how to analyze:
1. Author's background.
2. Literary style.
3. Historical, social backgrounds of work.
4. Characters.
5. Plot development.
6. Dominant moods.
7. Technical devices (such as meter, rhythm, rhyme, and parallel structures).

D. Developing Material for Presentation
The student should take individual selections through the following steps of development:
1. Understanding the total effect of the selection.
2. Mastering sentences, phrases and words within each unit of thought.
3. Capturing the mood.
4. Building to climaxes.
5. Using vocal techniques effectively.
6. Using bodily movement effectively.

Assignments might include exercises in:
1. Creating a mood.
2. How to handle dialogue.
3. Tension and relaxation.
4. Emphasis.
5. Phrasing.

E. Giving the Performance
Before the selection is ready for performance, further work needs to be done on:
1. The introduction.
2. Eye contact.
3. Polishing.
4. Audience adaptation.

F. Evaluation
Learning and appreciation are stimulated through constructive criticism which may be conducted by the students under the teacher's guidance. A tape recorder is also a helpful tool for self-evaluation. Have the students critique individual class presentations, analyzing such things as:
1. Suitability of selection.
2. Projection of meaning.
3. Use of voice.
4. Use of body.

IV. Bibliography

1. Hedde, Wilhelmina G., William N. Brigance, and Victor M. Powell, *The New American Speech,* J. B. Lippincott Co., Philadelphia, 1963, rev. ed.
2. Johnson, Gertrude E., *Studies in the Art of Interpretation,* D. Appleton-Century Co., New York, 1940.
3. Lee, Charlotte I., *Oral Interpretation,* Houghton Mifflin, Boston, 1959, 2nd ed.
4. Smith, Joseph F, and James R. Linn, *Skill in Reading Aloud,* Harper & Bros., New York, 1960.

"Tapes for Teachers," list available from Bureau of Speech Services, University of Colorado, Boulder, Colorado.

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Parliamentary Procedure

I. Introduction

Among the skills which every student should acquire is that of functioning as a leader or a member of a democratic organization. His current needs and those he will have in adult life have the same basic characteristics—to understand and be able to use the tools which help an organized group function efficiently, while at the same time preserving the rights of the individuals within the group. Once the need is established, the desire to fulfill that need will lead the student naturally to a readiness to study the rules which have been accepted and adopted by his society: Parliamentary Procedure.

The use of the rules will be more interesting and have more meaning once the student knows some of the historical background and significance of the established laws. A thorough study of the order of precedence will give the student an insight into the logical plan which enables a group to move efficiently toward the solution of a problem or toward the end of a planned agenda of business.

Throughout this unit, it should be emphasized that parliamentary procedure is an important tool—a *means* to help a group accomplish its goals. It should never become an *end* in itself or a vehicle for blocking action or for exhibitionism.

II. Objectives

A. General:

To help the student understand Parliamentary Procedure and to recognize the need for a command of such procedure.

B. Specific:

1. To help the student understand the need for orderly procedure.

2. To teach the background and history of parliamentary procedure.
3. To acquaint the student with the basic fundamentals of parliamentary procedure and introduce him to handbooks which will help him find further information when it is needed.
4. To give the student opportunity to use parliamentary procedure.

III. Suggested Subject Matter, Procedures and Activities

A. Discuss the organizations to which class members belong and the manner in which these function.
B. Present background material concerning the history and adaptation of the rules taken from British Parliamentary Law.
C. Present, one at a time, or in related groups, the more basic rules which help organizations function smoothly.
   1. Have class exercises for each presentation.
   2. Use charts listing the most frequently used rules in order of precedence.
   3. Discuss meaning of the terms.
D. When opportunity presents itself, have students personally observe adult groups in action during local meetings or on radio or television.
E. Form a club, giving each individual in the class the opportunity to assume leadership responsibilities, use a variety of motions, reports, and the like.
F. Evaluate each activity, pointing up good, effective use of Parliamentary Procedure and weaknesses yet to be corrected.
G. Discuss those situations in which Parliamentary Procedure is more of a hindrance than a help.
H. Discuss the differences, and where possible provide experience with or demonstrations of:
   1. Student Congress.
   2. Parliamentary progression.
   3. American Assembly.
   4. Combined discussion and debate in Legislative Assembly.

IV. Bibliography

1. Hedde, Wilhelmina G. and William N. Brigance, *The New American Speech,* J. B. Lippincott and Co., Philadelphia, 1963, rev. ed.
2. Henderson, Melvin, and Herbert J. Rucker, *A Guide to Parliamentary Procedure,* The Interstate Printers and Publishers, 19-27 N. Jackson St., Danville, Illinois. This is the FFA Manual.
3. Jones, O. Garfield, *Parliamentary Procedure at a Glance,* Appleton-Century, New York, 1949. Handbook.
4. Painter, Margaret, *Ease in Speech,* D. C. Heath and Co., Boston, 1954, 3rd ed.
5. Roberts, H. M., *Robert's Rules of Order,* Pocket manual of Rules of Order, Scott, Foresman, Chicago, 1951, rev. ed.
6. Weaver, Andrew T., Gladys L. Borchers and Donald K. Smith, *Speaking and Listening,* Prentice-Hall, Inc., Englewood Cliffs, N. J., 1956.

Film:
"Parliamentary Procedure in Action," Coronet Instructional Films, 207 E. 37th Street, New York 16, N. Y.

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*Public Speaking**

I. Introduction

An effective speech begins with a careful thought process which has been substantiated by research and the gathering of evidence. The speaker must understand the proper use of language, its pitfalls, and the ways in which oral and written language differ. A public speaking unit must of necessity contain material, information and experience pertaining to suitable subject matter, organization, audience analysis, presentation and audience adaptation. Obviously the best speech also combines the knowledge and skills involved in bodily action and voice and diction, both of which are covered elsewhere in this Guide.

II. Objectives

A. General:

1. To provide training in objective investigation, clear thinking and effective expression—the principal tools of democracy.
2. To develop the ability to organize, present and adapt materials in the manner which is the most effective for the particular speaker, audience and occasion.
3. To instill an ethical consciousness and a feeling of responsibility when using the spoken word.

*Reminder: This unit should be taught in conjunction with others. See page v of the Introduction.

B. Specific:

1. To teach the student how to communicate with the sum total of ideas, voice and bodily action.
2. To help the student develop and improve his own speech personality.
3. To help the student develop poise and self-confidence in speaking situations.
4. To help the student develop methods of research and fact-finding that will lead to sincerity and honesty in speaking and will foster his sense of responsibility.

III. Suggested Subject Matter, Procedures and Activities

Classroom discussions and performances in public speaking are a continual, integrated process of listening, analyzing and evaluating as well as speaking.

A. Audience Analysis
Since communication cannot take place in a vacuum, the role of the audience in the communicative process must be analyzed and understood.
1. Discuss the elements of audience and occasion analysis.
2. Have the students analyze a particular audience of which they were a member and report on any adaptations the speaker did or did not make.
3. Correlate an audience analysis assignment with a school assembly. In what ways was the speaker communicating directly with the students in the audience? In what ways could this aspect of his presentation have been improved?

B. Subject Matter
Students learn new subject matter as well as performance skills from listening to and observing each other. Topic selection and the limiting of purpose, moreover, are often the key to speech success.
1. Discuss the importance of appropriate, timely subjects that will interest both the audience and the speaker.
2. Have the students analyze the difference between a speech title and its purpose.
3. Help students develop criteria for good subject matter.

C. Use of Language
Language is a living, fluctuating thing and the one element common to all four major aspects of communication—writing, reading, speaking and listening. Language consists of words and arrangements of words which convey both denotative and connotative meanings. A discriminating choice of words and a colorful vocabulary are invaluable companions to grammatical accuracy.
1. Analyze the language style of a successful speaker and try to determine the elements which make the speech both effective and unique to that person.
2. Have students supply and discuss the uses and misuses of words which have puzzled or confused them.
3. Play a word game, using the dictionary and Roget's *Thesaurus*, based on the most precise synonyms and antonyms which can be supplied in response to a given list of words.
4. Demonstrate by example how connotations and inflections change meaning.

D. Speech Organization
Even the most creative ideas are lost if they cannot be organized in a logical and meaningful manner. The organization of a speech into major and minor points with clear divisions and transitions provides both a thinking process for the speaker and a guide for the listeners. Thorough understanding of and sufficient experience with logically compiling the results of research, and in carefully outlining the speech cannot be over-emphasized. What's more, the good speaker continually conducts research and adds to his background and store of information.
1. Discuss the necessity for determining the purpose of the speech and whether it is to inform, demonstrate, entertain, convince, persuade, arouse to action, or to inquire—or perhaps a combination of several of these types. By speaking assignments and class analysis discover how presentation varies according to speech type.
2. Have the students find resource material on a given topic and compile a card file to catalog the major

ideas and evidence encountered.

3. Assign a particular current event to each student for continuous research and call for regular informal reports on the latest developments, with cross-questioning by the class.
4. Select several speech topics and discuss the possible plans of organization which might be used, such as space order, chronological order, etc.
5. Have the students listen to a speech and outline its main and sub-points, comparing these with the outline previously submitted by the speaker.
6. Have the students discuss why it is important for speeches to have introductions, bodies and conclusions and the major purposes of each.

E. General Activities

1. Discuss the causes of nervousness in speech presentation and how they can be minimized or controlled.
2. Assign speeches which have the following purposes:
   a. To interest.
   b. To inform.
   c. To stimulate attitude or action.
   d. To change attitude or action.
3. Begin work on extemporaneous and impromptu speaking assignments under varying conditions and time limits. Correlate these experiences with training for future "real life" situations.
4. During a round of speeches, have the class prepare written evaluations of the speeches given, using the following as suggested criteria:
   a. Suitability of subject.
   b. Thought content.
   c. Organization.
   d. Development of ideas.
   e. Use of language.
   f. Voice and diction.
   g. Bodily action.

   Such evaluations may or may not be given to the speaker, at the teacher's discretion.

IV. Bibliography

1. Aldrich, Ella V., *Using Books and Library,* Prentice-Hall, Inc., Englewood Cliffs, N. J., 1960, 4th ed.
2. Andersch, Elizabeth G. and Lorin C. Staats, *Speech for Everyday Use,* Rinehart and Co., Inc., New York, 1960, rev. ed.
3. Brigance, William N., *Speech: Its Techniques and Disciplines in a Free Society,* Appleton-Century-Crofts, Inc., New York, 1961, 2nd ed.
4. Friederich, W. J. and Ruth Wilcox, *Teaching Speech in High Schools,* Macmillan Co., New York, 1953.
5. Gilmartin, John, *Increasing your Vocabulary,* Prentice-Hall, Englewood Cliffs, N. J., 1957, 2nd ed.
6. Hedde, Wilhelmina G., William N. Brigance, and William M. Powell, *The New American Speech,* J. B. Lippincott Co., Philadelphia, 1963, rev. ed.
7. Monroe, Alan H., *Principles and Types of Speech,* Scott, Foresman and Co., New York, 1962.
8. Robinson, Karl F., *Teaching Speech in the Secondary School,* Longmans, Green and Co., New York, 1963, 3rd ed.
9. Sarett, Lew, William T. Foster, and James H. McBurney, *Speech, A High School Course,* Houghton Mifflin, Boston, 1951.

Films:

"Using Visuals In Your Speech," McGraw-Hill Films, Inc., N. Y. Color.

A list of films and other teaching aids for use in demonstrating aspects of speech may be found in *Teaching Speech in the Secondary School,* by Karl F. Robinson. See No. 8, above.

Information about additional audio-visual materials may be obtained from American Telephone and Telegraph Company; Coronet Films; Society for Visual Education, Inc.; Young America Films; and the audio-visual services of the University of Colorado, Colorado State University, University of Denver, Colorado State College, and Adams State College.

Radio and Television

I. Introduction

Since radio and television as mass communication media have a pronounced effect upon the thinking of the general public, and since the average citizen is more and more often called upon to speak over these media, they should be given careful consideration. An understanding of some of the basic techniques of radio and television broadcasting will afford the student an opportunity to be both a better performer and a more intelligent user of the media. No attempt will be made here to teach radio or television writing, directing or producing or to discuss the problems involved in series or dramatic broadcasts. The material in this unit is designed to be of benefit to the student now or in later years when he may be called upon to give a speech, take part in a discussion or be interviewed on radio or television.

This unit can be successfully combined with activities in listening. Radio and television programs (particularly the more complex analysis, discussion and debate shows) provide a ready-made laboratory for the expansion of listening ability.

II. Objectives

1. To teach the differences between the usual speaker-audience situation and speaking for radio and television.
2. To analyze radio and television pro-
derstanding and appreciation of these
cedures and techniques for better un-
media.
3. To help the student become a better user of radio and television.

III. Suggested Subject Matter, Procedures and Activities

The same fundamental principles for good speech covered throughout this Guide apply to radio and television speaking. There are, however, a few important differences.

A. Audience Analysis
Although the radio or television audi
ence is more universal in character than that found in an auditorium, an assembly hall or classroom, the people that make up this audience are usually in informal, intimate surroundings and expect to be addressed as individuals.
1. Discuss the differences in "live" audiences and those listening to radio or television.
2. Discuss the attention factor and interest level of both situations.
3. Have the students compare the organization of a speech as it would be most effective for a "live" audience, for a radio audience and for a television audience.

B. Presentation
1. Radio
Since the radio audience cannot see the speaker, as much expression and meaning as possible must be conveyed through the voice. Many radio speakers, therefore, find that although they are not seen, using a total bodily response helps them achieve the most effective voice qualities.
   a. Discuss special techniques for making the best use of a microphone.
   b. Have the students practice with a tape recorder and or a remote microphone and listen to themselves and each other to discover the effects a microphone has on diction, pitch and quality. Discuss the adjustments and compensations which should be made to counteract these effects.
   c. Have the students analyze the voices of successful radio speakers, paying particular attention to the ways in which they maintain flexibility and project personality.
2. Television
Facial expression becomes especially important for television speaking where bodily action and space for movement are restricted. Another important area is in effective reading from manuscript, which must be smooth and maintain as much eye contact as possible.
   a. Have the students study television speakers and commentators and analyze facial and vocal expressiveness.
   b. Discuss the different problems of communication involved in reading aloud from a manuscript as contrasted with a speaker who speaks from his own notes.
   c. Discuss the special problems involved in television performance, such as timing, makeup, and

appropriate and photogenic wearing apparel.

C. Understanding and Appreciation of the Media

Radio and television are two of the most powerful means of influencing thought available today. Because of their immense significance for purposes of communication and their potential for both positive and negative influence on the way man thinks, lives and learns, students need to be helped to become more than mere passive listeners and viewers.

1. If possible, schedule a field trip to the nearest (and/or most complete) radio or television station.
2. Have the students analyze their own listening and viewing habits and develop criteria to improve their standards and weigh the values of the programs they listen to or watch.
3. Discuss the relative advantages and disadvantages of teaching in the classroom and over television.
4. Have a panel of students prepare a discussion program for the class on a topic such as: Should the United States government control radio and television programming and advertising?

IV. Bibliography

1. Barnhart, Lyle D., *Radio and Television Announcing,* Prentice-Hall, Inc., Englewood Cliffs, N. J., 1958.
2. Callahan, Jennie Waugh, *Television in School, College and Community,* McGraw-Hill, New York, 1961.
3. Lindsley, C. F., *Radio and Television Communication,* McGraw-Hill, New York, 1952.
4. Mably, Jack, *What Educational Television Offers You,* Public Affairs Pamphlet No. 205, 1954.
5. Monroe, Alan H., *Principles and Types of Speech,* Scott, Foresman and Co., New York, 1962.
6. Weaver, Andrew T., Gladys L. Borchers, and Donald K. Smith, *Teaching of Speech,* Prentice-Hall, Inc., Englewood Cliffs, N. J., 1952.

Note:

Actual radio and television scripts may often be obtained from local stations for educational purposes.

*Voice and Diction**

I. Introduction

Since voice is a basic element of oral communication and one of the first concerns of the student of speech, this unit should receive attention early in the course. The development of the speech personality depends largely on vocal improvement for more efficiency. In order to improve, the student must first understand the vocal mechanism and what makes it work, and the various qualities and characteristics involved in speech. Then he should determine how best to use them to increase his efficiency in his everyday speech as well as his speaking on more formal occasions.

Two points of emphasis which the teacher should bear in mind at all times are:

1. If the student appears to have any unusual voice qualities or characteristics, the teacher should seek the aid of a qualified speech therapist, rather than try to diagnose or correct the condition. Classroom teachers can often assist in articulation problems. (See the Speech Therapy section of the Appendix.)
2. The voice is an integral part of every oral communication activity and should therefore be constantly considered and improved in relationship to the whole process of communication rather than as a separate, isolated element.

II. Objectives

A. General:

1. To develop an understanding of all the elements involved in vocal communication.
2. To develop the desire to have a voice personality which is both effective and pleasing.

B. Specific:

1. To convey the concept that a pleasant voice coupled with effective diction, good grammar, and discriminating choice of words tend to identify the successful and educated person.
2. To teach the elements and use of the vocal mechanism.
3. To aid the student in forming stable, effective voice habits.

*Reminder: This unit should be taught in conjunction with others. See page v of the Introduction.

III. Suggested Subject Matter, Procedures and Activities

A. The logical first approach is to develop the student's interest in voice improvement.
   1. Attention may be drawn to famous radio and television personalities with a discussion on what makes their speaking voices effective.
   2. Further discussion may center about how and when an effective and clear speaking voice may aid in the business and social worlds.
   3. Discuss voice and diction from the standpoint of communication as opposed to affectation.
   4. Point out that effective voice and diction are achieved through the maximum development of one's own vocal equipment rather than through imitation of others.
   5. If possible, record the student's voice as he reads a selected passage. Discuss the recording with him and his class and have him write down the suggestions for improvement. Save the recording until toward the end of the course, re-record the same selection and play back the two for comparison. Discuss the improvement made and what still needs attention for further growth.

B. The next step is to develop an understanding of the complex vocal mechanism.
   1. Show one of many good moving pictures on voice and diction and discuss it in class. (See Bibliography for film suggestions.)
   2. Use the blackboard or a chart to illustrate how sound and speech are formed.
   3. Cover the function of every contributor to sound from the diaphragm and lungs through the trachea, larnyx and pharynx, to the nasal cavities and articulators of the mouth, plus the four processes of sound production: respiration, phonation, resonance and articulation.

C. The third step in the study of voice is to learn the general rules for improvement and to practice them.
   1. Discuss the qualities which denote ineffective or unpleasant traits in the individual voice.
   2. Discuss the useful qualities which may give effectiveness to varying kinds of presentation.
   3. Have the students practice using variety in quality, force, volume, rate and pitch.
   4. Show by demonstration, effective and poor breath control.
   5. Help the students develop a genuine interest in words and to learn to recognize their value in good communication in the aspects of:
      a. Pronunciation.
      b. Articulation and enunciation.
      c. Vocabulary.

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"Your Voice," Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois.

Part II — Dramatics

Drama Courses

I. Introduction

The role of drama in the high school has changed considerably in recent years. Rather than relegating it to the periodic extra-curricular production of a "class play," modern educators are beginning to see the desirability of incorporating drama as part of the classroom curriculum as well as the co-curricular or extra-curricular program.

The justifications for the inclusion of drama in the curriculum are many. A drama course complements the student's work in other courses such as literature, history, and psychology; it also awakens the student's appreciation and critical ability for an art form which will become more and more a part of his daily life. In addition to stimulating the creative abilities and imagination of the student, work in drama can be very useful in building the student's self-confidence—developing social rapport with his peers and providing a constructive outlet for the energies of youth.

With the increasing popularity of the motion pictures and television as entertainment, today's student is more exposed to drama than ever before. The purpose of a drama course is primarily to teach the student an appreciation of drama through background and practical experience in the techniques of the theatre. While much of the work in a drama class will involve individual performance, the aim of the course is not necessarily to prepare the student for a career in this art; it is rather to develop a critical viewer of drama.

II. Objectives for All Three Courses

A. General:

1. To acquaint students with the dramatics art form of oral communication.
2. To stimulate appreciation of good theatre.
3. To stimulate the creative activity of students.
4. To develop critical viewers of drama.

B. Specific:

1. To explore the history of the theatre.
2. To awaken an appreciation for dramatic literature.
3. To teach the functions of the parts of the theatre.
4. To develop an understanding of the actor as he communicates through dramatic activities.
5. To develop an understanding of the technical aspects of play production as part of the total communicative process.

Course Content

1. Course I is for a basic drama class or the first semester of a year's course in drama. The purpose of this course is to teach the student appreciation of drama as a communication process, through emphasis placed upon the understanding of the actor's role. The suggested activities will, of course, depend upon the community and school in which the course is taught. In the absence of legitimate theatre in a community, examples can be drawn from movies and television productions, but every effort should be made to provide opportunities for students to observe performances.

2. Course II is the second semester of a year's drama class and/or as an additional course for students who have been sufficiently motivated to want to explore the field further. The emphasis here is on production of drama. While some of the units may seem to repeat those in Course I, the work in this course is more advanced and is approached from a different point of view—that of director-producer.

3. Course III is a stagecraft course. The activities in this course will, naturally, depend greatly upon the facilities available to the class.

The following section contains outlines for three courses in drama, each designed to occupy a full semester.

III. Suggested Subject Matter, Procedures and Activities

Course I

Basic Drama Course or First Semester of a Course in Drama

Unit I: History of the Theatre

1. Origin of drama; story telling
2. Classical Greek tragedy and comedy
3. Medieval drama; miracle and morality plays
4. Progression of theatre from pageant wagon to the Renaissance
5. Elizabethan theatre
6. Restoration theatre and 18th-century plays as the beginning of modern theatre
7. Contemporary theatre

Activities for this unit might include exhibits, pictures, field trips, films, research projects into a particular area, notebooks, and a study of the history of motion pictures and TV drama.

Unit II: Playreading and Analysis of the Structure of Plays

1. Exposition
2. Theme
3. Characters
4. Plot development
5. Types of drama
   a. Comedy
   b. Tragedy
   c. Farce
   d. Melodrama
   e. Drama
   f. Fantasy

Activities for this unit would include the reading and analyzing of as many plays as possible. Oral and written reports can be incorporated, along with notebooks and attempts at scene writing and discussion of the plays, movies or TV plays that the class has seen.

Unit III: The Physical Plant of the Theatre

1. Audience considerations
   a. sightlines from audience
   b. acoustics
2. Parts of the stage
   a. wings
   b. grid
   c. flyloft
3. Stage terminology
   Stage areas: down right, up center, etc.

Though most of the practical applications of this unit will depend upon the stage in your school, students should be made aware of the physical facilities of other theatres. Field trips to other stages will be helpful here, and can be supplemented with floor plans, drawings and pictures.

Unit IV: Principles of Stage Movement

1. Stage pictures.
2. Balance, proportion.
3. Triangle grouping.
4. Individual stage movement.
5. Crosses, countering, group movement.
6. Special problems: fighting, falling, eating, curtsying, etc.

Much of this unit will probably be taught through class exercises and work with the individual. Pantomimes, rhythm skits (pantomimes to music), improvisation, and short play scenes can be used to accustom the students to stage movement. Observation of actors on stage, in movies, and TV will help to emphasize the class activities. The teacher will recognize that the actor's movement will differ in and be adapted to the various media.

Unit V: Characterization

1. Process of building a character.
   a. study of the play
      (1) the entire play
      (2) the background of the play
   b. study of the character
      (1) the descriptions and parenthetical comments of the playwright about the character
      (2) the speeches of the character
      (3) the speeches of the other characters
      (4) use of imagination to fill in the missing data about the character
      (5) the use of memory of emotions to help portray the emotions of the character
      (6) the study of the part to see how the character reacts to the people around him
      (7) the motivation for each of the actions of the character

c. study of people generally
(1) external details, such as mannerisms, habits, eccentricities
(2) motivation for behavior and movement

2. Vocal aspects
a. clear diction
b. effective line reading
c. tone
d. projection
e. proper and effective use of pauses
f. dialects

3. Bodily aspects
a. motivation
b. emotion through movement
c. business
d. covert and overt action
e. facial expression
f. direction of attention
g. pointing up lines

This unit can be implemented by exercises in the classroom as well as through rehearsals of actual plays.

Unit VI. Technical Aids to the Actor
1. Makeup.
2. Costume.
3. Hand props.

If this is the only drama course offered, this unit should be expanded to cover the basic aspects of lighting, staging, sound effects, etc. See Course II.

Course II

Advanced Dramatics or Second Semester of a Year's Course

Unit I. Criteria for Selecting the Play
1. Literary value.
2. Recognition of appeals to specific audiences.
3. Budget problems.
4. Royalties.
5. Variety in a season and over several seasons.
6. Casting potential.

A major project for this semester's course might be the preparation of a complete promptbook, which will eventually include the script, blocking, an analysis of the play, analyses of characters, business, floor plans, property lists, set designs, lighting plots and costumes. In working on this first unit, the student should be considering his choice of play for the promptbook, along with a hypothetical or actual environment in which it would be produced.

Unit II: Play Analysis from the Standpoint of Production
1. Interpretation of the play.
2. Characters.
.3 Plot.
4. Dialogue.
5. Setting.
6. Mood and atmosphere.
7. Style: classicism, romanticism, realism, expressionism, etc.

In this unit the student looks at the play from the production aspect, expanding the principles he has learned in the basic course. A full analysis of his chosen play should appear in the promptbook. Individual reports can be a vital part of this unit, with the student making full use of the library. It might, for example, be helpful to have him read various reviews of his play.

Unit III: Directing the Play
1. Methods of casting.
2. Blocking the play: movement and business.
3. Organization of crews: publicity, costume, makeup, technical.
4. Planning a rehearsal schedule.
5. Practice in directing scenes.

In addition to working out the promptbook, scenes can be done in the classroom with the entire class contributing suggestions, and with each student being responsible for producing a scene.

Unit IV. Scene Design
1. Principles of scenic design: practicality, attractiveness, expression.
2. The sketch.
3. Floor plans.
4 Models.
5. Working drawings.

While the specific application of the principles of this unit will be toward the individual promptbook, much will be gained from the sharing of information and problems. Sample floor plans, models, etc., will be helpful as well as the use of library materials.

Unit V. Technical Production
1. Set construction: painting and shifting.
2. Lighting the play.
3. Costuming the play.
4. Sound effects.
5. Properties.

Various students can be selected to demonstrate and explain their designs.

Unit VI. The Finished Production

The class projects can be reported on and evaluated, with perhaps some scenes being produced.

Course III

Semester Course in Stagecraft

Unit I. Scenic Design

1. The functions of scenery.
2. Styles of scenery (realism, stylization, expressionism, etc.).
3. Types of scenery
   a. curtains (cycloramas, etc.)
   b. flats
   c. screens
   d. units
   e. drops
4. Designing the set
   a. floor plan
   b. elevation
   c. models
   d. working drawings

In addition to lectures and discussion, practical exercises with use of films, pictures and other examples for background will be helpful.

Unit II. Scenery Construction

1. Materials used in construction
   a. shop equipment
   b. lumber
   c. hardware
   d. covering materials
2. Construction procedure
   a. flats
   b. unit pieces and screens
   c. windows and doors
   d. fireplaces
   e. platforms and parallels
   f. steps and stairways
   g. columns
   h. trees
   i. ground rows
   j. rocks

Although some of these procedures can be explained with diagrams and pictures, actual demonstrations and exercises in the scene shop are necessary.

Unit III. Painting Scenery

1. Paint materials.
2. Elements of color and color harmony.
3. Preparing the paint; mixing.
4. Prime coat.
5. Following coats.
6. Surface textures.
7. Methods of applying paint: scrumbling, spattering, etc.
8. Special effects with paint: woodwork, rock walls, etc.

Unit IV. The Assembling and Shifting of Scenery

1. Lashing and bracing flats.
2. Bolting and hinging flats.
3. Flying scenery.
4. Other shifting devices: jacknife, wagon, etc.

Unit V. Lighting the Stage

1. Analysis of the functions and properties of light.
2. Elementary electricity: voltage, current, etc.
3. The light plan: general and specific illumination.
4. Lighting instruments
   a. spotlights
   b. strip lights
   c. floods
   d. special instruments: linneback projector, etc.
   e. special effects
5. Lighting control; dimmers.
6. Color
   a. mixing colored light
   b. effects of light on set, costume and makeup colors
   c. color media: gels, glass

Unit VI. Costume

1. Aims of costuming: characterization, relationships.
2. Color and line in costumes.
3. Costume sketches.
4. Making costumes
   a. materials
   b. cutting and sewing
5. Historical costumes.

Unit VII. Makeup

1. Functions of makeup.
2. Color in makeup: lights, shadows.
3. Equipment for makeup.
4. Facial anatomy.
5. Application of straight makeup.
6. Application of middle- and old-age makeup.
7. Special makeup problems
   a. beards, mustaches
   b. body makeup
   c. scars
   d. noses

Class members should practice on themselves and each other. It is sometimes interesting to assign each student a character from literature for practice in making up for that character.

Unit VIII: Sound Effects

1. Recordings.
2. Tapes.
3. Special backstage effects.

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   An excellent practical guide to stagecraft.
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   The standard work on historical costume.
3. Burris-Meyer, Harold, and Edward C. Cole, *Scenery for the Theatre*, Little, Brown and Co., Boston, 1938.
   Most authoritative and comprehensive book on the subject.
4. Corson, Richard, *Stage Make-up*, F.S. Crofts & Co., New York, 1942.
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5. Dietrich, John E., *Play Direction*, Prentice-Hall, Inc., New York, 1953.
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    A comprehensive view of the theatre including sections on history of the theatre, directing and acting, technical theatre and professional theatre work.

The University of Colorado Extension Library has one of the most extensive play collections in the western United States. Specific plays may be requested for loan for a two-week period, renewable once; the only cost is postage. In connection with this service, advice concerning suitable plays or staging problems may be obtained by writing: Drama Consultant, Colorado State Speech League, University of Colorado.

Appendix

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Notes on Additional Materials:

In addition to the NUEA Discussion/Debate Handbook listed above, there are others such as those published by J. Weston Walch, 1145 Congress Street, Portland, Maine, and the National Debate Research Co. of Chicago. Consult local libraries and general speech bibliographies for details. The University of Colorado Extension Library has one of the most extensive play collections in the western United States. Specific plays may be requested for loan for a two-week period, renewable once; the only cost is postage. In connection with this service, advice concerning suitable plays or staging problems may be obtained by writing: Drama Consultant, Colorado State Speech League, University of Colorado, Boulder.
The STEP (Sequential Tests of Educational Progress) listening tests are available from Cooperative Test Division, Educational Testing Service, Los Angeles 27, California. Check with your Guidance Department for others.
Actual radio and television scripts may be obtained from local stations for educational purposes.

Periodicals

Many valuable articles may be found in such periodicals as:

	Published by
Dramatics Magazine	National Thespian Association
Newsletter	Colorado State Speech League
Quarterly Journal of Speech	Speech Association of America
Speech Monographs	Speech Association of America
The Rostrum	National Forensic League
The Speech Journal	Colorado Speech Association
The Speech Teacher	Speech Association of America
Vital Speeches	City News Publishing Co., 33 W. 42nd St., New York 36, N. Y.
Western Speech	Western Speech Association

Audio-Visual Aids

Films:

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Information about audio-visual materials may be obtained from American Telephone and Telegraph Company, Coronet Films, Society for Visual Education, Inc., Young America Films, and audio-visual services of the University of Colorado, Colorado State University, University of Denver, Colorado State College, and Adams State College.
"Tapes for Teachers," list available from Bureau of Speech Services, University of Colorado, Boulder, Colorado.

* * * *

Speech Therapy

Almost every secondary school teacher will encounter some students who have noticeable speech problems since about one person in twelve or fifteen has such difficulty. While the classroom teacher cannot, and should not, engage in therapy, there are several appropriate classroom activities which may be of value in dealing with speech problems. Fortunately—especially in speech or English classes—these activities may have academic value for all students as well as assisting the individual student who has the speech problem, whether or not he is working with a specialist.

There are some advantages for the student with minor articulation problems if he can be handled in the classroom with his peers. In these pleasant, familiar surroundings, the penalties and unpleasant experiences associated with being singled out for speech therapy are avoided. Another advantage is that the problem can be handled by indirection, through general ear training. The student's pronunciation can be compared with that of his fellow students without the teacher having to call it to his attention. If, however, the student has had no ear training and is not aware that his diction or articulation are different from the other students, the teacher may have to use slight, informal direction.

Some sugggested classroom activities would involve the following:

1. Questions or situations involving individual student answers. It is important here that these be unforced, volunteered, short, and that they meet with general classroom acceptance.
2. Choral reading or group responses.
3. Relaxation exercises to improve breathing and articulation control.
4. Ear training, especially where it involves meaning. Examples of paired words in which one letter or one sound changes the meaning for general ear training identification can be used. In this connection, regional differences in accent or pronunciation may be used as illustrations to take away the concept of "errors."

To a very great extent, this might well be an extension of a good unit in voice and diction. Very often it is difficult to differentiate between a student who has a speech defect or one who has lazy speech habits. The regular classroom teacher, of course, should not try to deal with students who have obvious speech defects, such as cleft palate, hair-lip, or the various kinds of lisps, stutters, or stammers. But much can be done by the regular classroom teacher to help the student who has lazy articulation or the kinds of minor problems occasioned by lack of ear training and the inability to distinguish between different sounds. Some of these problems might have occurred because the student has not had the ability to hear the correct sound he should be making. He may be a member of a bi-lingual family, for example, or be imitating incorrect sounds made by friends, relatives, or teachers.

In summary, the following three points should be emphasized:

1. These classroom activities for articulation improvement do not replace speech therapy. When in doubt, be sure to call a medical doctor or a speech therapist who is a specialist in this field.
2. The classroom atmosphere throughout these exercises should be relaxed and completely non-threatening.
3. The teacher himself is the best example of good voice and diction for the student to follow.

Thinking and Reasoning

The development of the thinking process should be considered as a basic part of speech education. It should be understood by the teacher of speech and be incorporated as a part of the learning experiences of students during their work on the various units contained in this Guide. Since logic and reasoning are fundamental to intra- and inter-personal communication, it is important that they be taught in *every* unit.

The student should become familiar with and be able to use deduction, induction, analogy, and causal relationship. He should be able to distinguish between fact and inference. He should learn to test his reasoning within the framework of the categorical, hypothetical, and disjunctive syllogism.

Reasoning is the process of going from the known to the unknown to the known. It is the process by which the mind, as a result of knowing certain concepts, goes on to "know" other concepts. Reasoning is the process by which evidence is given meaning and by which it is related to a problem or proposition. It is important not only to give evidence meaning, but also to be able to recognize what is evidence and what is not. The ability to understand and use relationships well is the supreme test of the discussant and the debater.

The following four patterns of reasoning are those most often taught:

I. Deductive Reasoning (General to Specific)

Deductive reasoning starts with a statement or acceptance of a general principle, moves to application of the general principle to a specific case, and reaches a conclusion in respect to it. For purposes of study, this type of reasoning is usually cast in the form of what is called a *syllogism*, a logical arrangement of the two statements or premises, and their conclusion. Syllogisms are usually constructed only to test the accuracy of the reasoning. Three types are customarily recognized: categorical, hypothetical, and disjunctive.

A. In the *categorical* syllogism, the first statement or major premise is a categorical or unqualified statement, making classifications with no exceptions. The second statement or minor premise applies the rule to a specific case.
   1. Example:
      Major premise: All debaters are good students.
      Minor premise: John Doe is a debater.
      Conclusion: John Doe is a good student.
   2. Rules for the categorical syllogism.
      a. The major premise must apply to all cases. If the words "all," "every," "only," etc. are not present, they must be implied.
      b. A term in the conclusion must not have a broader meaning than it has in the premise.
      c. From two negative premises no conclusion can be drawn.
      d. If one premise is negative the conclusion must be negative.
      e. If neither premise includes all cases, no conclusion can be drawn.
      f. If one premise fails to include all cases, the conclusion may not include all.
      g. Terms in a syllogism must alalways be used with the same meaning.

B. The *hypothetical* syllogism is one containing a condition in its major premise. The "if" clause is called the *antecedent*, the other the *consequent*.
   1. Example:
      Major premise: If it rains today, we shall go.
      Minor premise: It is raining now.
      Conclusion: We shall go.
   2. Rule for the hypothetical syllogism: The minor premise must affirm the antecedent or deny the consequent; if those are done, the syllogism is correct. If the reverse is done, no conclusion can be drawn.

C. The *disjunctive* syllogism is one which presents alternative possibilities, marked by the words "either . . . or."
   1. Example:
      Major premise: This man is either innocent or he is guilty.
      Minor premise: He is innocent.
      Conclusion: He is not guilty.
   2. Rules for the disjunctive syllogism:
      a. The possibilities enumerated in the major premise must be all-inclusive.
      b. The possibilities enumerated in the major premise must be mutually exclusive.

D. Deductive reasoning is almost never found in the form of the syllogism in practical conversation or argument. It is used in the form of what is called the enthymeme, a short-circuit or bobtailed syllogism, with one of the prem-

ises or even the conclusion omitted, the speaker assuming that the listener will fill in the missing part or parts for himself.

Examples:

1. "Is Bob smart?" "He's a member of the debate team."
2. "Hall must live at home, since we know he dosen't stay at the dormitory."
3. "Bill would like to be student body president, but he's not very popular."

II. Inductive Reasoning (Specific to General)

Inductive reasoning is the process of investigating, analyzing and enumerating individual cases in an attempt to establish a general principle or law. It is the reverse of deductive reasoning, which moves from the general to the specific. It is essentially the method of modern science, although science employs both methods. Keep in mind that all worthwhile deductions grow, in the first instance, from a prior induction. Example: We see that debaters at ten high schools examined make superior scholastic records and infer that debaters make good grades at all schools.

A. Deduction aims at *proof;* most induction aims at *probability.*
   1. In deduction, if the premises are true and properly related to each other, the conclusion is inevitable. The case is proved.
   2. In one of two kinds of induction, the conclusion is not inevitable.
      a. Proof is established in the *perfect induction,* which is a process of complete enumeration rather than of inference.
      b. In imperfect induction, *part* of the total group is examined, and conclusions based on those examined are applied to the *total* group, although many individual units have not been examined at all.
   3. Note that imperfect induction, the kind usually employed in argument, *never* yields more than a *probability,* even though it may be very great. It is not wise, therefore, to challenge an opponent to produce a "single case," with offer to concede an argument if this is done.

B. Tests for a sound use of induction, or generalization. Note that these are similar to the tests for adequate use of example in the study of factual evidence.
   1. Have a sufficient number of cases been examined? A common fallacy is that of "hasty generalization," based on examination of too few cases.
   2. Can exceptions (negative examples) be accounted for? One may seek to account for negative instances by showing them to be unusual, not typical.
   3. Are the cases fair or typical examples?
   4. Is the conclusion supported by other known facts and types of reasoning?

C. We may often use induction to prove the truth of a premise which may be challenged in deductive reasoning.

III. Analogy

Analogical reasoning is based on the assumption that if two things are alike in several important known respects, they are likewise alike in other respects not known. It is on this basis that certain similarities between the League of Nations and the United Nations cause some people to conclude that the U. N. will fail, since the League failed.

A. Certain distinctions may be drawn between analogy and deduction and induction.
   1. Deduction reasons from a general rule to a specific case.
   2. Induction reasons from specific cases to a general rule.
   3. Analogy reasons from one specific case to another specific case.

B. There are two classes of analogy:
   1. Literal analogy compares two phenomena in the same class.
   2. Figurative analogy compares phenomena in different classes. This type is not well used as proof, but more effectively as illustration, to make something clear and vivid.

C. Tests for the soundness of analogies:
   1. Are the similarities more important than the known differences? The presence of many similarities does not mean that things are fundamentally similar.
   2. Can the differences in the cases be accounted for? Differences are important only when they apply to the point being discussed.
   3. Are the asserted facts of the analogy true?
   4. Are the conclusions of the argument from analogy supported by other known facts and types of reasoning? Analogy is one of the weakest types of argument and the one most in need of support.

IV. Causal Relationship

Causal argument is based on the known fact that nothing happens without cause and that every event is a cause or potential cause of some other event. This type of reasoning is of great importance in discussion and debate, where public problems are studied and their influence upon the citizen and society is estimated. Three types of this reasoning are sometimes recognized: *cause to effect; effect to cause; effect to effect.*

The tests for causal reasoning are much the same for all three types.

A. Is the cause adequate to produce the effect?
B. Could other causes have produced the known effect?
C. May something prevent the cause from bringing about the predicted effect?
D. Has the cause been mistaken for the result?
E. Does any causal connection exist at all?
F. Are the conclusions of the argument based on causal relationship supported by other known facts and types of reasoning?

V. Fallacies

Errors made in reasoning are referred to as fallacies. The most common types of fallacies are:

A. Ignoring the question (evading the issue).
B. Begging the question (assuming something to be true without proving it).
C. Hasty generalization (insufficient number of typical examples).
D. False analogy (comparison made with examples which are not essentially alike).
E. *Post hoc ergo propter hoc* (confusion of correlation with causation).